PLAIN SEWING

AND

Amateur Dressmaking.

BY MRS. H. A. ROSS.

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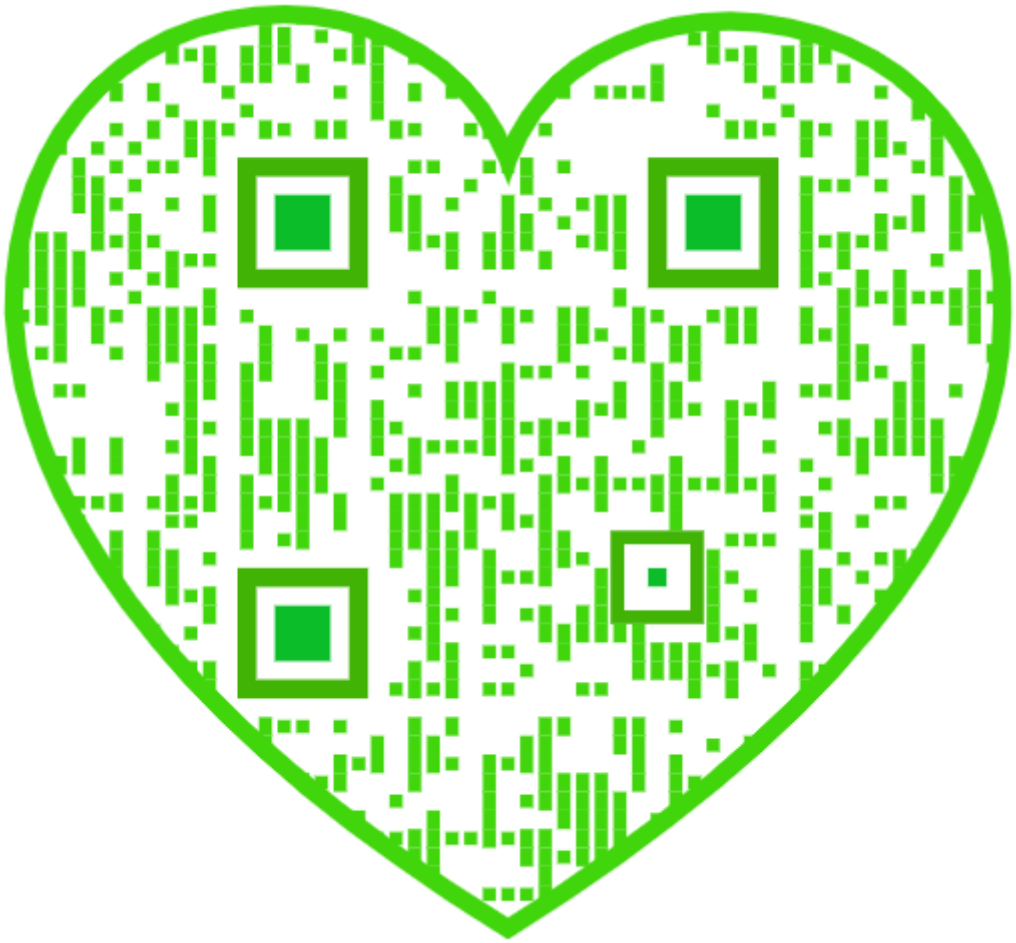

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SEP 17 1887

STUDIES

IN

PLAIN NEEDLEWORK

AND

AMATEUR DRESSMAKING.

ILLUSTRATED.

ESPECIALLY ADAPTED TO USE IN SCHOOLS AND FAMILIES.

By MRS. H. A. ROSS.

BATTLE CREEK, MICH.:
WM. C. GAGE & SON, PRINTERS.
1887.

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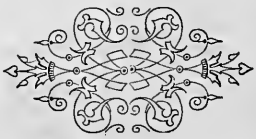
PREFACE.

AS in music, discord offends the educated ear, and has a demoralizing effect on the symphonious aspirations of the uncultivated, so in dress, a badly fitting garment is very offensive to the artistic eye, and detrimental to the growth of the æsthetic sentiment in those whose artistic tastes have not been educated and developed. It is like a weed in the garden of Fashion, marring the beauty of its surroundings, and encouraging the growth of more. How requisite it is, therefore, to encourage an art, the acquirement of which makes it easy to avoid the defects and imperfections which result from the clumsy though probably labored efforts of the unskilled.

In the "good old days" the women were celebrated for their needlework, but the sewing-machine work has in a great measure superseded hand work, until the latter is almost a lost art. Happily, educators have awakened to the fact that a girl's education is incomplete without this useful art, and needlework is about to be an important part of every girl's education. To become a dressmaker without a thorough knowledge of the rudiments of plain sewing is impossible, hence the necessity of beginning at the foundation, and acquiring the desired knowledge step by step. In presenting this work to the public, the writer aims to make plain the rules and methods of scientific dressmaking. To give *all* the various ways of doing each part would require unlimited space, and would only tend to mystify the beginner. Any complicated or difficult methods are to be avoided, while simplicity, accuracy and artistic effect are to be the aim in this study. In the hands of competent teachers, this work may be made highly useful in schools,

since it affords material for a valuable course of lessons in needlework, plain garment making and dressmaking. Every woman should know how to make a dress, that she may dress becomingly and economically. The art of dressmaking must be acquired, the one thousand and one things to be done or left undone must be understood; the whole system of dressmaking, fitting, draping and trimming must be learned before one is in a position to dress economically or artistically.



THE SEWING ROOM.

DRESSMAKING is an art, and a science, the individual the artist, the science consisting in the combined experience of the most successful dressmakers of past and present time. To avail herself of the benefits of science, the seamstress must be a regular subscriber and diligent reader of the best books bearing upon her business. Any new invention, intended to perfect or simplify her work, should be investigated. The sewing room should contain the best scientific helps to be obtained, and, with a proper attention to her business affairs, success *must* attend her efforts. Whenever practicable, a sewing room should be devoted to sewing alone. It is especially disagreeable to sew in a dining or a general living room, as many of the conveniences necessary to sewing are not adapted to such a room, and there is also some danger of the work becoming soiled. A smooth ingrain carpet is more easily kept clean than any other, and for that reason should cover the sewing room floor. Select a light-running sewing machine, which takes a straight and uniform stitch. Keep the machine well oiled, and perfectly clean. A mirror should be placed near the window. The cutting-table should be long and smooth, without leaves, and unvarnished. Mark the scale of inches on table from left to right, corresponding exactly with the tape line. A small folding table is more convenient than a lap board for basting linings to goods and for trimming skirts. An adjustable dress-figure is a great convenience, saving the time of the sewing girls occupied in the hanging of skirts and in draping. The sewing chairs should be low and comfortable, without arms or rockers. A stand work basket for spools, a pin-

cushion, a wardrobe for the work, a first-class satteen tape line, steel tracing wheel, chalk tracer, scissors, yard stick, bent shears for cutting, pencils, measure-book, a bag or box for waste, a quire of drafting-paper, and a piece of stout cloth tacked to the wall, to which to pin sleeves, collars, cuffs, and any small parts of work, until they are wanted, a smoothing-iron, and last but not least, a perfect system of dress-cutting. The primitive and inaccurate methods which have so long held sway are not equal to the occasion. The system, (on which depends the success or failure of the dressmaker), must be a method of measurement, accurately applied to the garment to be cut. The Mrs. Ross' Tailor system is a system of mathematical calculation, so arranged and simplified as to be readily comprehended by any girl or woman of ordinary ability. This system is fully explained on page 3 of cover, and should be used in every manual training-school, and sewing room. The benefits to be derived from an invention of this kind are readily perceived, as no refitting is required. We give on page 27. directions for cutting and fitting by purchased pattern, and, as compared with cutting correctly, without difficulty, or changing, offers a decided contrast.

PLAIN NEEDLEWORK.

Success in most things depends on trifles. No work can give satisfaction, that is not done with very clean hands. Indeed, if they are dirty, the task is made more difficult, as they are generally moist also, and the needle passes through the material with greater difficulty. No one should attempt any work without a thimble. It cannot be done satisfactorily without one, and there is danger of injury to the finger. To break or bite off the thread is a common fault, which should be at once corrected. Always cut the thread with a small pair of scissors, kept in the apron pocket or other convenient place. Having learned to hold the needle in the left hand, and to thread and to work it with the right hand, put the thimble on the middle finger of the right hand. The thread should be rather finer than the thread of the cloth, and never more than from sixteen to twenty inches

long, except for gathering. For other work leave the thread one-half inch long, and sew in with the seam, or hem.

The lessons here illustrated, are to be explained by the teacher, with work already cut and prepared, until the pupil has learned the common rules of sewing. Very young beginners should learn to work on paper or coarse muslin.

Ladies who understand the art of plain sewing need study only the instructions for cutting and fitting, (Part 2d), where they will find all the rules necessary to instruct them in the science of artistic dressmaking.

SEAMING.

Sewing or seaming means joining two edges together. Sewing over and over, or overhand seam, is chiefly used in joining two selvedges. Lay the edges of the material to be joined together, and set the needle regularly from

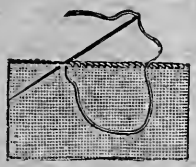


FIG. 1.

the back to the front through both materials, taking up either one or two threads. Draw the thread tight, but do not pucker the seam, and repeat the stitches at regular distances of one or two threads, as shown in Fig. 1. Having completed the seam, smooth it out, so that it will lie perfectly flat.

PLAIN HEM.

For hem, first turn down the edge of goods very narrow. In heavy goods it will be necessary to baste the first fold, but in cottons creasing will be sufficient. Do not pleat or crumple the work; hold it smooth, and with the thumb and fore-finger of the left hand pinch the fold neatly its entire length. Then turn down the width de-

sired for hem, and baste. If the edge of goods is straight, hem along a thread. In thin material, the first fold must

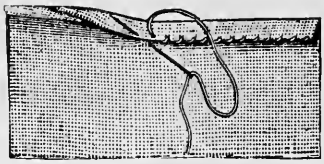


FIG. 2.

be the width of the hem. For wide hems, measure while folding with a card cut the desired width.

In hemming, set the needle in the material close under the hem, then run it up, diagonally through the hem. In blind hemming the stitch is the same, but longer, and the thread is not drawn tight. Great care is taken that but one thread of the material is taken up, and the stitches do not show upon the right side.

RUNNING SEAM, AND GATHERS.

For Running Seam, lay both edges of the goods to be joined together, and run the needle through the material a quarter of an inch from the edge, as shown in the illustration. If preferred, a back-stitch can be taken

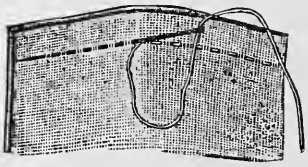


FIG. 3.

at every needleful of stitches, by drawing the needle upward through the material, then setting it back three or four threads from where it was drawn out, then drawing it out six threads in front of the same point.

Before gathering make a crease by laying down a fold about $\frac{1}{4}$ in. from raw edge, and run the gathers in running seam, twice as much between each stitch as is taken up on the needle. Two threads up and four threads down is the rule for fine gathers. Quarter the goods to be gath-

ered, and mark with a thread. Do not break the gathering thread, but wind it around a pin. The fuller the gathers, the longer the stitches must be.

French Gathers, or gauging stitches, are taken up very long on the right side of the material, and short on the wrong side. To prepare the work, line with stiff or firm material, turn in the edge to be gauged, and take the stitches near the edge.

Two rows of gathering threads are required in gauging. The same threads of material must be taken up and passed over, as in the first row. Gathers should always be taken up on the right side.

To Even Gathers, and make them lie in the same direction, first push them close together, and hold them with the gathering thread in the left hand, and with the needle in the right hand, stroke perpendicularly between every two gathers.

To Set Gathers to a Band. Prepare the band, cutting (if for waist band) three inches longer than the waist measure. Stitch across the ends, half an inch from edge and turn. Mark the band in halves and quarters. Trim off all the loose threads. Even or stroke the top of the gathers, and pin to the band in halves and quarters, placing the edge of the band just over the gathering thread, which should be drawn so as to agree with the band in length, the end secured by winding around a pin. Hold the work with the thumb upon the first finger of the left hand, the gathers lying almost from left to right. Only one gather should be taken up at a time, and they should be fastened with a firm neat stitch.

After sewing the gathers, turn the edge of the band over, to cover the stitches on the wrong side, and hem down neatly, the halves and quarters agreeing with those on the right side.

Tucks are sometimes stitched, but lie more flat and even in dress goods if run by hand. In underwear they are universally stitched on the machine. The chief difficulty is in preparing and measuring them.

When it is decided at what distance the tuck shall be run, and what depth it shall be, mark the same on a piece of card, and by laying it to the material, mark the material with the point of a large needle or with chalk tracer.

Crease the spaces between the marks, and run the tucks with very small, even stitches. The edge of one tuck forms the guide for measuring the next.

In sewing on band trimming, rows of braid, or ribbon, the same care must be exercised to mark the material for each row.

Flannel Seams are to be run neatly on the wrong side, about a quarter of an inch from the edge. Fold one side over the other as for fell, but leave the raw edge. Hold the flannel across the first two fingers of the left hand, keeping it firm with the thumb and third finger. Slip the needle under the fold and bring it out about the centre of it at the left hand corner. Then take two threads of the material on the needle just below the raw edge of the fold, working always from left to right, and taking up the stitches in parallel lines on the fold, and on the material alternately. The needle should generally go in at the fourth thread from where it went in the last time. The stitches may, however, be taken closer if preferred.

Finishing Seams. Dress waist seams are handsomely finished now-a-days, and in any of the following ways: blind-running, notching, felling, machine-stitching, binding or over-seaming.

Trim the seams neatly, and press open before attempting to finish the edges of the seams. For blind-running, machine-stitching, or over-seaming, first turn in the edge of the lining, then turn the fold of goods, and complete by running the needle in and out between the turned in edges with thread the same color, or stitch, or sew over-hand with fancy-colored silk. To bind the seams, use ribbon or galloon. To notch, turn the lining in one-fourth of an inch and stitch to the seam, then notch the material along the edge. Open seams may be handsomely ornamented by herring-bone or any fancy stitch. Plain over-casting is more suitable for wash goods.

Sewing on Tapes, or "hang-ups." Cut the tape six inches long, double it and lay flat against the band or seam to which it is to be joined. Sew the tape together across the ends and back-stitch to the garment at the same time. Turn the tapes over, covering the seam, and stitch neatly in any plain or fancy stitch.

Placket. Cut a slit in the material, 8 or 10 inches deep, and hem both sides. It is customary to hem the right side narrow and left side wide; then lap the wide hem over the narrow and sew across the end. Another way is to hem both sides the same width, and sew the end in a seam on the wrong side, allowing the placket to lap either way. For extra strong placket, sew a binding one-inch wide on the right side, and face the left. Sew across firmly at the end. This facing and lap may be cut in one piece, the facing-side cut one inch, and the lap-side two inches in width.

Pockets. Skirt pockets are cut from the skirt-lining, and are heart-shaped when opened flat. Twelve inches long by six wide is a medium size, leaving one side double and straight on the fold; the other side rounded to a point on the top. Sew around the bottom and five inches of the rounding side, leaving the remaining space to be sewed in the skirt seam. Unless covered by the drapery, the pocket should be faced. *Leave three inches of the pocket at the top, above the place for the hand.* A tape must be sewn to the point, and joined to the belt. There is danger of the pocket being so narrow at the top that the hand cannot be inserted, although the pocket was cut plenty large enough.

Watch-pockets are cut $3\frac{1}{2}$ by $2\frac{1}{2}$ inches, from the dress material lined with silesia, and shaped like skirt pocket, and sewed in the left front dart, just below the waist.

Slit-pockets set in jackets or draperies are cut square, and made, and then set in coat-pocket fashion—the top seams covered by a flat binding of the goods stitched at the ends.

All pocket seams are sewed in *double seam.* First sew the seam *very narrow*, upon the *right* side, the pocket turned and stitched again on the wrong side in an ordinary seam, without taking in the seam first sewed. This makes a strong seam, and requires no over-casting.

Waist Facings. For basque and sleeves, the facings should always be true bias. The edges are then readily fulled or stretched to fit the curves or peculiar shapes, preventing the clumsy pleats which are unavoidable when using straight facings.

Drapery facings should be cut the same way of the goods as the edge to which they are to be joined. Sew the facings on the right side of material, close to the edge, fitting carefully. Then turn the facing over on to the wrong side. Turn *exactly on the seam*, and baste along the edge of the seam. The corners of facings or hems are lapped one above the other, then the over-lapping one again folded from the corner, *bias ways*, and hemmed down.

Skirt Facings may be either bias or straight. If cut straight, fit to the gores in the skirt. When the braid is to be sewed on and turned up, the skirt bottom may be left a raw edge. Where the woven skirt cord is used, or when braid is folded through the middle and sewed overhand, sew the facing on in a seam and turn. Turn in the top of skirt facing, and if there are no goods covering the lining, stitch on machine, otherwise stitch over and over by hand, to the lining. In sewing on facings great care must be exercised, that no stitches pass through the lining, catching it to the outside goods.

Hooks and Eyes. Prepare the spaces for the hooks one-half inch back from the edge of material on the left side; and for the eyes one-fourth inch from the edge on the right side. Unhook the hooks and eyes on the card, and they are readily removed. Take four stitches in each eye of the shanks, and a few cross stitches. *Sew them firmly*, and with rather coarse thread.

Lace Edgings. Lace edgings, having a coarse or uneven edge, must be sewed on by hand, and may readily be fulled without a gathering thread. Edgings may be stitched by machine to ruffles or other hems, by first creasing both folds of the hem, then placing the lace on the right side of material, the edge just above the fold, and sewing. Fold the hem back to place and stitch, but one row of stitching being visible on the right side.

Sewing on Buttons. The cloth to which buttons are to be fastened should be of several thicknesses. Regularity must be observed in spacing for buttons, and they should be of a uniform distance from the edge. An excellent way to mark the spaces is to take a stitch through each button-hole, into the button side. Sew shank but-

tons on the face of the goods. Do not push them *through.*

Folding Pleats. Commence to fold at the *hem* edge, and with tape line or a piece of card, measure the width of each pleat and the space between pleats. Side pleats fold all one way, and are close together. Box pleats are folded, first to the left then to the right alternately. Box pleats should not be crowded close together, unless the pleating is very narrow. Double box pleats are folded two pleats to the left, then two to the right, then a space. The folds or accordion pleats, lie one above the other. In basting the upper edge, fold each pleat on the same thread of goods as at the hem. The beauty of pleatings is the regularity of the pleats, and the finish given by pressing *very lightly.* The pleating should be laid upon an ironing sheet, and pressed upon the *wrong* side, the iron only moderately hot. Do not dampen when possible to avoid it. Very wide pleatings need to be tacked with tapes. Narrow ones need tacking with stout thread only. Catch a stitch to the edge of each pleat, on the wrong side.

KILTINGS.

Kiltings. Skirt kiltings are set upon a foundation skirt, cut as directed on page 23. Cut straight breadths for the pleating. Cut even at both edges, as long as required to cover the skirt, and three times as wide as the skirt. If the material has not a self-colored selvedge, the edges to be joined must be cut off, and the seams basted, then stitched or run by hand. Press the seams open with hot iron, before folding the hem. Turn and hem the lower edge, over-cast the top edge. Press the hem, and mark each half and quarter, before folding the pleats. Have ready the foundation, front and sides joined and the back breadth joined to the side gore only on one side, leaving the left side back seam open. Trim the skirt even around the bottom. Mark in halves and quarters. Fold the kilts in quarters to fit the skirt, folding *under* each seam, even if the pleating has to be basted over several times to accomplish it. When the pleats are all laid in the hem, fit the kilt to the foundation skirt at the bottom, placing the work flat upon a smooth table or

upon the floor. At the edges of the back gores, pin the pleats *straight with the gore*, from top to bottom. Then pin the centre of kilt to the centre of skirt lengthwise. Fold each pleat straight with the grain of the goods, agreeing with the pleats in the hem, and so lap one fold upon the other at the top, that the pleats follow the direction of the side gore pleats, all sloping towards the front at the top. Patience is required to fit the pleating, but there is no other way to accomplish the desired effect. Pin each pleat securely in several places. Remove the kilt from foundation, and with tapes or patent blind tacking, secure at even distances of four or five inches, the entire length of skirt. Do not hold the tapes as tight as the pleating, and only tack at the back edge of each pleat, catching no stitches through to the outside pleats. Press with a moderately hot iron, upon the wrong side. Turn down the top edge and press flat. Complete the foundation skirt with a narrow facing of goods upon the right side, and a canvas facing on the wrong side. The skirt seams may be sewed upon the side to be covered with the kilt, the inside of the skirt requiring no finishing. Adjust the kilt on the top edge strongly, by hand, and at the edges of the gores catch the tapes on kilt to the foundation skirt. A kilting cannot be made to hang properly mounted on a straight skirt.

BASTING LININGS TO GOODS.

Basting Linings to Goods. Place the goods face down upon a smooth table, and ascertain if there be any up or down, or nap to the material, and remember any figures or plaids *must* be matched. Place the *front* of waist lining on the goods, right side up, allowing a hem. At waist line the hem of both outside and lining must be cut nearly to the fold, to allow the hem to fold smooth on French front. Keep the waist line straight with the cloth. Baste always every seam exactly on the tracings for a guide in joining the seams. Follow the darts with the basting thread carefully. The basting stitches should not be more than one inch long. Any folds or vest of trimming material must be sewed to the lining before cutting the outside goods.

Back Linings are placed on the goods with centre back seam towards the selvedge, unless the back is to be pleated. Then the back lining must be placed about six inches from the fold of goods, cutting on the edge of lining only above the waist line, leaving the goods entire for pleats, as shown in Fig. 4.

A plain cuirass basque cannot be made to fit smoothly over a full tournure without leaving the back seams open below the waist. Keep the waist line straight with the goods; baste around each part exactly on the tracing.

In *plaid* goods place the waist lines on a certain thread of the goods, and in joining the waist the plaids will match all around. In the *side* forms, however, the plaids may not match *lengthwise*. The only sure method of matching them perfectly, is to baste the centre back, (covered with the goods) to the lining of the side form, and from a scrap of goods, fit a side form to match the back. This is to be used as a guide in cutting the goods. Cut both side forms alike.

Sleeve Linings are placed upon the goods, the grain of the materials matching. The goods and lining should be straight, crosswise at the elbow, and bias at the wrist. The unders may usually be cut from pieces after the remainder of the dress is cut. Baste around the sleeve on the seams. To join the sleeves, begin at top, and pin at elbow and wrist. Hold the upper towards you in basting. Run a thread around the top of sleeve, that the gathers may be readily adjusted, and to prevent the lining and goods from drawing apart.

BASTING THE WAIST.

Basting the Waist. Fold the lining hem (as traced on the right or button side) in, between the outside and lining, leaving the edge of goods out as a screen for the button-holes.

Turn in hem for button-hole side, and baste the edge of the front with small stitches.

Fold the darts through the centre and baste very firm; at the end of all seams take a few back stitches. Baste hook and eye pieces in the front darts, the edge one-quarter of an inch from the front. A waist must not rip apart when first tried on. Baste exactly on the

threads which follow the tracing. The centre back seam must be pinned top and bottom, and basted even. Join the side forms, commencing at waist line; next join the under-arm pieces, and then the fronts. The shoulders are the most difficult seam in the waist, and as the fit of the waist greatly depends upon them, extra care must be taken to follow the rule literally. *Stretch the front shoulders* at the seam. You cannot stretch them too much. Full the back to the front and hold the back towards you in basting, always commencing the seam at the neck; any unevenness can be easily pared off at the armscye.

To Baste in the Sleeve. Join the back sleeve seam to the round seam in the waist, and baste the under to the armscye without pleats or gathers. The front sleeve seam should be placed above the under-arm seam of waist, one and one-half inches. The fullness of the top of sleeve must be placed between the shoulder seam and the middle of the front armscye (double the armscye and mark). The stitches in basting and sewing in a sleeve must be taken exactly upon the thread which was run around the top of the sleeve.

To Baste a Skirt, commence at the top to baste; do not stretch the bias gores; trim off any unevenness at the bottom; take only medium length stitches.

POLONAISE OR WRAPPER. Fig. 4.

Polonaise or Wrappers, are cut very similar, and in basting follow directions for basting basque, joining all parts at the waist line. Do not stretch the sides of the skirt front of wrapper in joining to the backs. For polonaise, leave the seam open below the hips until the drapery has been arranged. In back of Fig. 4, from hip, line F, follow the outline of basque lining to hip line, then leave the edge straight to bottom of skirt. Pleats are cut in the centre between the backs, and between backs and side forms, making three groups of pleats. So arrange the linings on the goods that line F will be the selvedge, and line C D will be the fold (in 54 inch goods); leave more cloth for pleats between side and back than in the centre of back, and the latter, *when unfolded*, will

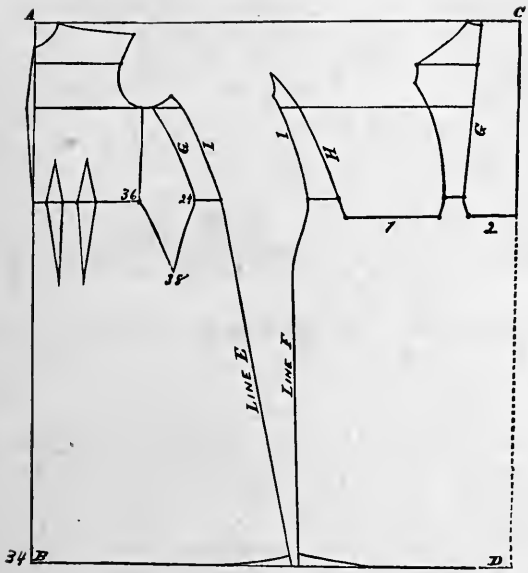


FIG. 4.

be the larger. (See diagram, 1, 2.) Fold the pleats in the back and sew flat to the waist lining. In apron front polonaise, the edge must be faced.

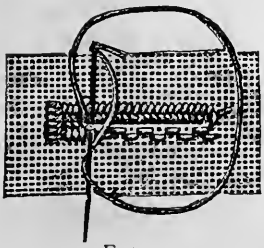


FIG. 5.

PLAIN BUTTON-HOLE. Fig. 5.

To work button-holes well requires care and practice, and beginners should not at first try to do fine ones. With button-hole scissors, cut the slit even to a thread,

and just wide enough to reach across the button, then take a needle and cotton and run it slightly round, a short distance from the edge. This keeps the parts neatly together and also strengthens it. In dress goods it is best to back-stitch around the button-hole *before* it is cut, then over-cast the edges and bar with chain stitches or heavy twisted threads, close to the edge. For working the button-hole the thread should be a trifle coarse, and from sixteen to twenty inches in length. Hold the work straight along the forefinger of the left hand and insert the needle, four or five threads from the raw edge at the left hand corner. Before drawing it quite through, bring the thread from the eye of the needle, over the needle, and from *left to right* under its point. Draw the needle out straight from the edge, keeping the hand upwards, so that the loops may lie on the edge of the button-hole, which the left thumb presses close against the finger. One or two threads are left between the stitches, depending upon the size of the thread used. In the illustration the sides are first worked, then the ends, the stitches forming a sort of band on the ends. This is a very strong button-hole, and most suitable for working on shirts or underwear. Button-holes in dress fronts are usually worked round at the end next the edge of the front, and the other end barred across in two plain stitches. Commence to work at the lower right hand corner, hold the work along the forefinger of the left hand, insert the needle, and before drawing it through bring the thread from the eye of the needle over the needle, and from *right to left*, under its point. Care must be taken that the stitches are all the same depth; the beauty of the button-hole is its regularity. There are many other sorts of button holes, but the ones described are generally used in plain needlework. Should a new thread be used in working a buttonhole, fasten off the former one on the wrong side, and join the new one by passing it through the loop of the last stitch. To prevent the edges of button-holes from fraying, rub each with a bit of fine wax, or moistened glue, and press quickly with a hot iron, before working.

PRESSING.

After finishing any part of the work, press neatly with a hot iron, upon the wrong side, and pin to the wall or fold away where it will not be crumpled, until needed. All seams of pleatings, skirts, waists, and sleeves MUST be pressed. Do not dampen woolen goods at the seams unless it has previously been sponged, or the goods will shrink and the gloss will be taken off.

Velvets cannot be pressed flat, but may be passed quickly over the upturned face of a warm iron. Silks must be pressed by a cool iron if they are pressed at all. They may usually be smoothed with the thumb. The selvedges must be clipped at intervals, as they are commonly very tightly woven and will draw the seam.

PART SECOND.

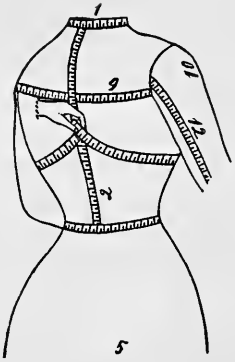


FIG. 6.

LESSONS IN CUTTING.

Straight Breadths. Even the end of the goods by raveling to a thread, or by marking by a straightedge or square. Never tear the material; it is almost certain to prove unsatisfactory. Measure the depth of the breadth on the selvedge of material, and draw a thread to cut by, if possible. See that both edges of the breadth measure the same length, and cut across perfectly even; lay the goods the entire width upon the table, cutting through but one thickness at a time.

For straight dress skirts, cut enough breadths to make the skirt from three to four yards in width. Five breadths of print is considered enough for a full skirt. Edges of materials which fray easily must be over-cast as soon as cut.

Pleatings. Cut enough breadths to go three times around the skirt for kilt or side pleatings; two and one-half times around the skirt for box pleating. Gathered ruffles require an added fourth for fulling. When made without a heading pleatings must be over-cast on the top edge, before joining to the skirt (unless whipped previously to pleating).

Bias Cutting. True bias is cut on a line drawn from the diagonal corners of a perfect square. Mark with pencil or a chalk tracing wheel, from corner to corner for the edge of first fold. Cut a card the width the biases are to be cut, and holding it square with the first line, mark at intervals, draw a straight line between. To measure on the selvedge is less accurate, although in purchasing bias trimming goods the length is measured on the selvedges.

Joining Biases. Lap each end past the bias edge of the fold above it the depth of the seam; fasten the ends of the seams very neatly. Open the seams, if for anything except covering for cord, which must be pressed all one way.

Bias skirt trimmings cannot be joined neatly after sewing to the skirt. It is much better to measure for the trimming accurately and join and press all seams before gathering or pleating. Never attempt to fold any but a very narrow hem on a bias edge; it should be faced. Cords covered with bias must not be caught in the seam, or they will draw as badly as if not cut true bias. Facings for waists and sleeves should be cut true bias. See page 11.

For Hook and Eye Pieces, or Braces, cut two square pieces of the waist lining, 5 inches each way, double each, and shape the two folded edges to fit the French front of the dress waist, tapering the brace towards the waist line, stitch the seams, top, front, and bottom on the wrong side, turn and sew on hooks and eyes, as directed in a previous lesson.

PLAIN DRAWERS. Fig. 7.

To Draft Plain Drawers, measure the size of waist and length from hip to knee, or longer if desired. In Fig. 7, 27 is the length. Double the muslin lengthwise

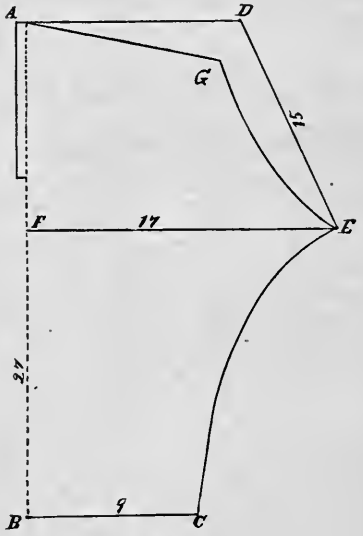


Fig. 7.

and measure upon the fold the length of the garment, (See diagram, line A B). Across the top draw with pencil the line, A D, the length of one-half the waist measure. In Fig. 7 the measure is 24, and the line, A D, is cut 12 inches.

At the hem draw a line the width preferred, usually 9 or 10 inches, make line, B C. Fifteen inches below the hip (A), draw a straight line across to selvedge of cloth, if the garment is as large as the one illustrated; or a few inches narrower, according to measure of the waist. From the end of line, F E, draw a curving line to the end of line B C. Line D E is drawn straight between D and E. The lines on the diagram show both back and front. The front is slanted from the fold or hip, towards the line, D E, cutting away two inches of material from both length

and width (G), curve the line, G E, as shown in the figure. The opening on line, A B, is cut ten inches deep, and should always end in a gusset.

The making of this garment affords a review of nearly all the plain sewing lessons. Seaming, hemming, felling seams, gathering, placket-hole, setting gathers to a band, button and button-hole. Tucks are to be run in the garment before the seams are joined.

GORED SKIRT. Fig. 8.

Gored Skirt. Required, waist measure and length of skirt front and back, from belt to floor. When completed the skirt should be two and one-half inches from the floor in front, and just clear the floor in the back. At the bottom the skirt should be $2\frac{1}{4}$ yards wide, and cut from goods 24 inches wide. Cut the back breadth first, the length from belt to floor. This is long enough to allow for bustle and seams. Cut the gores for

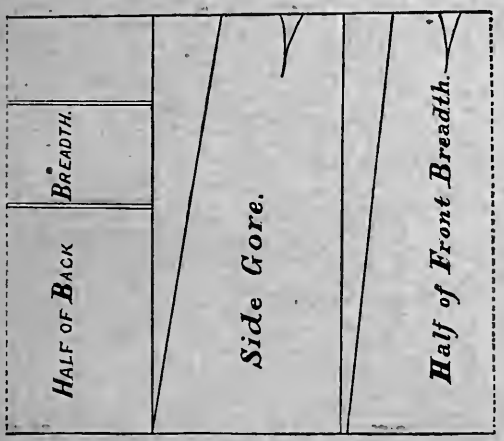


Fig. 8.

sides from one breadth, the same length as back. Divide diagonally, making the top of each gore 8 in. Cut front gore $1\frac{1}{2}$ in. shorter than the measure. This gore should slant one inch in eleven, but for convenience is usually cut 15 to 17 in. at the top, according to the waist size. Cut the edge straight from top to bottom.

To Baste. Join the breadths together at the *top*. Do not stretch the bias edges. Trim off even at the bottom, leaving the skirt one inch longer all around than the measure, when done. Try the skirt on to the form and fit the top by means of darts, before joining to the belt.

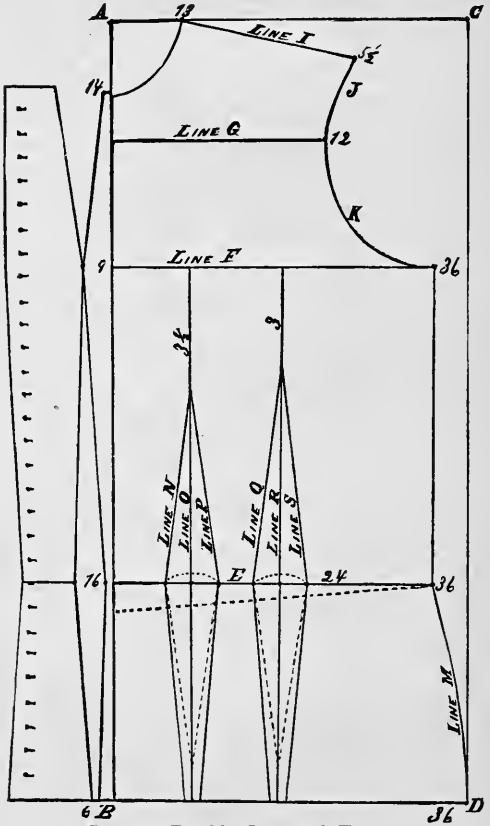


FIG. 9.—Double Breasted Front.

Most of the difficulty in hanging skirts is caused by setting the front to the band too scant. Cut placket-hole in back ten inches deep, and just below this opening sew on the first tape for steels. One or two tapes are sewn on below the first, at distances of six inches. Allow the ends of the tapes to extend two in. on to the side gores.

The Corset. Before measuring a lady for a dress, see that she wears a corset adapted to her figure, and moderately tight. *Insist* that the same corset be worn in measuring as in fitting, as the measure represents the form to be fitted.

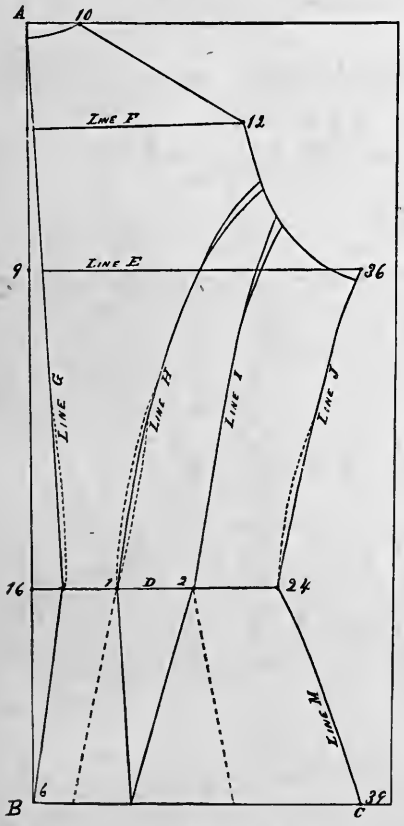


FIG. 10.—Back of Basque.

CUTTING FROM PATTERN.

The diagrams show the patterns as drafted by Mrs. Ross' Tailor System. To successfully teach dress-cutting, a perfect system of cutting must be employed, by which a

correct pattern may be drafted from actual measurements, no trying on or refitting being necessary. Practice cutting a lining from cheap cotton or silesia. Unbleached muslin is not good for this purpose, as it will not trace or fold

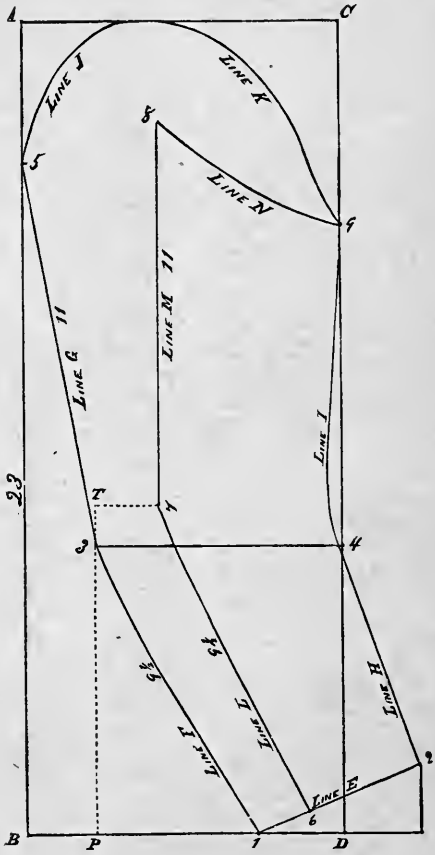


FIG. 11.

readily. Place the lining, doubled lengthwise, on a smooth table, pinning the selvedges together. Lay the pattern for front with the hem to the edge of the lining, allowing a hem 1½ in. deep. See that the waist line is straight with the goods. Pin the pattern down in several

places, and with steel tracing wheel or the sewing machine, trace for the seams at the edge of the pattern. Trace the hems, the darts, and waist line. In cutting, allow seams ½ in. for shoulders, 1 in. for under-arm seam. It is not necessary to allow seams at neck and armscye. Place the back pattern on the lining, the centre seam toward the selvedge and the waist line even with the grain of the goods. The waist line of centre back, under-arm and side form *must* be cut straight on the grain of goods, or at right angles with the selvedge. A square or rule is indispensable for keeping the parts straight. All parts of the lining must be cut the same way of the goods. In cutting, allow seams ½ in. deep on the back, side forms, and back seam of under-arm piece. The seam joining the front cut 1 inch. Cut the seams to be joined together as nearly even as possible. Trace as directed for seams and waist lines.

The Sleeve Pattern has an elbow line, which is to be kept straight with the grain of the goods. The back of the upper sleeve will be nearly bias, and the back of the under above the elbow will be straight. Allow seams and trace at edge of pattern.

NOTE.—Basting linings to goods, and basting seams, are explained on page 14.

To cut a waist without a lining, mark the seams with pencil or chalk, or baste on a paper lining, which is torn out when the parts are joined.

THE WAIST PATTERN.

Re-fitting. Where an inaccurate method of drafting is employed, or in using purchased patterns, a cheap silesia pattern must be first fitted, from which the waist lining is to be cut. Measure the form to be fitted as follows :—

Size of bust, size of waist, length under-arm, length of back, length of sleeve. Compare the measure to the pattern by measuring across the front and back at height under-arm, measuring waist front and back, leaving out the dart seams. Measure length under-arm and length of sleeve. Make such changes as may seem necessary. Cut the lining, as directed on page 25, and baste carefully together. Baste the seams on the *wrong* side of the

lining, that in fitting the right side will be next to the form and the seams on the outside, the more readily to be refitted. Try the waist on. Pin the fronts together in a seam, and observe the following rules of proportion given for medium figure:—

(1). The centre front line curves out a little from neck to bust, and slopes in toward the waist. Below the waist the line curves out again.

(2). The line in the centre of back is not curved, but slants gradually from neck to waist, the threads of the cloth forming a V down the back.

(3). The round seam in back crosses the bust line half-way between the under-arm and the center back seam.

(4). The round forms at arm-holes should be from 1 to $1\frac{1}{4}$ in. in width, gradually widening toward the waist line to two or two and one-half in. in width.

(5). The under-arm seams of fronts should be straight with the goods above the waist, rounding out over the hips.

(6). The under piece will often be wider at the arm-hole than at the waist line, it should never be narrower.

(7). The forward dart should be from one and a half to two inches from the front, and the space between the 1st and 2d darts from $\frac{7}{8}$ to 1 in. The dart seams are taken deepest at the waist line, slanting to a point three inches below the bust line and from waist line to bottom of basque. They should be straight with the cloth. If the darts are too deep the bust and shoulders will be too large, and no amount of fitting will remedy the defect.

(8). Shoulder seams should be placed rather back of the top of the shoulder, and should fit without a wrinkle.

(9). The arm-hole should be cut high on the shoulder, and comfortably loose in front. The back arm-hole should fit snug, and not so cut as to cause the sleeve to cover a portion of the back.

(10). The lines below the waist are but continuations of the waist seams. The front to the hips should be fitted quite close, while the back should be amply full to fit over the tournure.

(11). The two sides of a waist should be exactly alike, unless cut for a deformity. The centre back should measure at waist line $1\frac{1}{2}$ to 2 in. The side forms 2 to $2\frac{1}{2}$,

and the under-arm piece, a trifle wider than either. A plain cuirass basque cannot be made to fit gracefully over the tournure, and should be slashed at the seams.

(12). The sleeve should fit smoothly, the back seam crossing the elbow. The forward seam follows a line from the palm of the hand to the arm-hole. A slight fullness is desirable at the top of the shoulder. The remainder of the sleeve is sewed into the arm-hole plain. Leave the wrist quite loose to readily admit the hand, as when completed it is considerably smaller.

FITTING.

Fitting. (1.) Should the waist require changes, commence by pinning the lining to the corset, front, under-arm, waist-line, and back, so that it will not slip to one side. If the center back is to be taken up, it should be its entire length. Do not change the side forms if it can be avoided, as it is the most difficult form to change in the waist.

(2). Draw the cloth forward, and fit at the under-arm seams, to regulate the size of waist and bust.

(3). Fit the dart, by pinning from top to bottom, keep them straight, and just deep enough to keep the cloth under the arm smooth. If the lining wrinkles from the arm-hole to top of dart, the dart seams are too deep.

(4). Fit the shoulders by drawing up the cloth, front and back, stretch the front seam, and full the back. When pinning together, fit first at the neck, then at arm-hole, then between. Do not draw either front or back to one side, but keep the lining straight from waist-line to seam. Pin the shoulder seams the same depth. With a piece of sharp-pointed chalk mark the waist-line all around, that the same parts may come together on each surrounding seam. Mark, also, the hems for the fronts, and the shape of the basque around the bottom.

Take the lining off carefully, follow all the pinned seams with thread or chalk tracer, remove the pins, straighten carefully any crookedness of the seam-lines, see that the corresponding parts are the same size, and rectify any unevenness at neck and armscye. This pattern (which is to be preserved for future use), may now be transmitted by the tracing wheel to the waist-lining.

Padding. In making up silks or wool goods of light texture, it is customary to insert one or more thicknesses of sheet wadding between the outside and lining of the fronts. It must be tacked to the lining before cutting the dress-goods. If the arm-hole is too loose, pad with several thickness of wadding at the lower part of front arm-hole.

The method of cutting the goods, basting, and seam finishing, has been already explained, and we will now proceed to the stitching.

STITCHING.

Before stitching waist or skirt seams, see that all are evenly marked, and so securely basted that they will not slip apart. If lengthwise pleats in dress fronts extend to the darts, the underside of them must be cut away to avoid seaming in with the dart-seams, as the stitching through them folds them out of place. It is better to so fold pleats at the waist that the difficulty is avoided. The waist-seams should be sewed with sewing silk of the same color, and with a short stitch and moderately tight tension. Stitch upon all the seams, FOLDED FORWARD, except the darts. Stitch perfectly straight, and if desired to make the waist a trifle looser or tighter, it is only necessary to stitch a very little inside or outside the seam, as there are eleven lengthwise waist seams, and the least fraction on each one makes quite a difference on the waist. Stitching draws the seams so much closer that the waist will be some tighter, even if sewed exactly as basted. Ornamental stitching must be upon two thicknesses of goods.

Collar. Cut the canvas lining two inches wide, and long enough to fit the neck of the dress, allowing for seams (do not get it too small). Make same as a cuff. Sew the outside and canvas to the neck, in a seam, and fell the lining over the seam. The middle of the collar must join the center back seam. For rolling collar, cut two straight pieces of goods, and interlining, as long as the neck of the dress, and from $2\frac{1}{2}$ to 3 inches wide. Leave the corners square, sew linings to neck-seam on the *right* side, and fell the outside over the seam.

Cuffs. For plain cuffs, cut a lining of canvas to fit the sleeve at the bottom, allowing for seams. Baste the outside on first, basting all around the edges, then sew on a lining of the goods, stitch the seam, cut the corners away quite close, turn, and be sure the corners are quite square. Baste to the sleeve, then face the wrist with a narrow bias fold of the dress goods. Tack the top of cuff at sleeve seams.

DRAPING.

The amateur is reminded that there is no royal road to the art of draping. Success depends mostly upon a tasteful arrangement of a sufficient amount of goods, in a style adapted to the figure of the wearer.

In a work of this kind, in which no fashions are described, we can but give a few general rules and hints. Magazines containing illustrations of new designs are easily procured, and should be carefully studied. Before attempting to cut a drapery, choose some particular style, and then do your utmost to follow it. Front breadths must be cut wide enough to pass the hips and extend under the back widths. The back must be confined to the back, and not in any case extend over the hips.

Shawl-draperies are square breadths of goods, draped to form a distinct point, by drawing one side up to the top, and pleating both the edges into one waist band. The corner is left loose on wrong side, forming a long loop on the right side. These draperies are not adapted to narrow goods, the seams running through them lengthwise being very unsightly. It is better to cut the wrong way of goods, and then piecing runs across the top.

Square back draperies are cut square, one and one-half yards each way being ample. Three sides are to be hemmed, the top pleated into a band not longer than one-third the size of waist. Work a buttonhole in each end, and sew buttons to match, on the skirt band; leave each side open for a placket. Put the dress skirt on an adjustable dress-figure, or the person, and pin the front breadth to place, then button on the back, and drape first at the sides, regulating the length. Tack the drap-

ery to the foundation skirt in any way to carry out the design, giving attention to preserving the outlines, then drape in the middle.

Large and irregular folds and loops are more graceful than small and regular ones; indeed, severity in disposing the folds is to be avoided.

Apron Front. Cut one breadth of double width goods—allow one-half yard of length for draping, cut the top edge straight, and round the lower edge from centre front to half the length on the sides. Turn down the edge at the top, and sew to the skirt band. Face the bottom, and fold the pleats on the sides—bias of the goods. This will leave the selvedge "zig-zag." Draw the folds well towards the back and sew to the skirt. An apron front cannot be handsomely draped from a square. Tasteful draperies appear from time to time formed in bag shapes, and disposed in various ways, the widths (if of narrow goods), are cut double the desired length, one lengthwise seam run, and either the top or the bottom fastened to the belt, the remaining end looped or "managed" to suit the occasion.

Draping a breadth in two wing-like points is accomplished by cutting a very wide piece of goods a trifle longer than the measure, and drawing the middle fold hem high in close pleats; sew them very firmly to the skirt, and finish the top with a band. The "tie-backs," or rubbers holding the skirt steels in place are all that are needed to arrange the draperies.

DRESS MATERIALS.

For Plain Basque, of goods			54	in. wide,	required,	$1\frac{1}{2}$	yds.
"	"	"	42	"	"	2	"
"	"	"	36	"	"	$2\frac{1}{8}$	"
"	"	"	22	"	"	$3\frac{1}{2}$	"
"	"	"	18	"	"	4	"
Skirt and Drapery, of goods			54	in. wide,	required,	$5\frac{1}{2}$	yds.
"	"	"	42	"	"	7	"
"	"	"	36	"	"	8	"
"	"	"	22	"	"	12	"
"	"	"	18	"	"	14	"

Suits of cotton goods, ¾ yd. wide, 12 to 14 yds. is required.
Velvet vest, cuffs, and collar, ¾ yd. is required.
Cuffs, collar and reveres on basque, ½ yd. is required.
Full drapery, Polonaise, 54 in. goods, 4 yds. is required.
" " 36 " 5 " "
" " 22 " 9 " "

QUANTITY OF LININGS AND TRIMMINGS REQUIRED.

For waist and sleeve linings, 2 yds. best silesia, light colored preferable.
For foundation skirt, 5 yds. of 24 in. goods is required.
" " 3 " 36 " "
" " 4½ " 22 " "
Canvas facing, one yard.
Crinoline for trimmings, one yard.
One skirt braid.
If the skirt is to be finished with cord at the edge, one ball of candle-wick will be needed.
One card of hooks and eyes.
Seven whalebones or stays.
Two spools sewing silk.
One spool thread.
One spool basting thread.
1½ doz. buttons.
Two spools twist.
Set of bustle steels.
If the seams are to be bound, procure one bolt of lustring ribbon for the purpose.
Dress shields.
Three plain flat buttons for the belt.

DESIGNS.

Choose a design suited to your dress material. If the material is rich velvet, brocade or shaggy goods, choose a design displaying the goods in plain panels or unbroken lines of drapery. On the other hand, if the goods be soft or loosely woven, any amount of looping, pleating or ruffling may be tastefully carried into effect. Wiry or stiff goods will not drape gracefully; they are more suitable for plain or kilt skirts and plain draperies.

In adapting the dress to the shape and size of the wearer, a certain knowledge of drawing and of proper proportions is the chief help. There are, however, a few well ascertained rules which may safely be taught. One, for instance, is that transverse shapes generally tend to lessen the height, and increase the breadth, while longitudinal lines have the opposite effect. Nothing goes so far to redeem unusual size as complete repose both in form and color. Much trimming, loose bows and streamers, frills and furbelows, and caprices of all kinds, are apt to be intolerable when magnified, although on a small scale they may please, proportion almost reversing the effect. Short women should never wear double skirts, unless the draperies are either very short or very long, as the height is greatly decreased by the broken line. Let fussy designs, and goods with sprawling or large patterns be left to women tall enough to wear them. The goods and the style of making must be suited to the age and the circumstances of the wearer. Extremes should be avoided, and a quiet harmony pervade the attire.

DEFINITIONS OF TERMS USED IN DRESSMAKING.

APPLIQUE,—Applied, or sewn in place.
BIZARRE,—Conspicuous; loud.
BOUFFANT,—Full; puffed.
BURNOUS,—Bias folds or pleats.
CORSAGE,—The dress waist.
DOUBLE-BREASTED,—One front lapped over the other.
EN-SUITE,—In company; together.
JACKET,—A sack, or loose upper garment.
JABOT,—A cascade, or frill.
NEGILIGEE,—An easy, unceremonious dress.
PLASTRON,—A vest.
POSTILION,—Pleated skirt of basque.
REVERES,—Turned back corners; reversed.
TUNICQUE,—An overskirt.
TABELIER,—The front of overskirt.
TOURNURE,—Back of dress skirt, curving out from waist.
SASH,—An ornamental belt, or bows and ends.
YOKE,—The waist above the bust line.
WATTEAU,—A long, loose pleat.

CHILDREN'S CLOTHES.

Good sewing is more desirable than elaborate designing in garments for children's wear. Choose good, firm materials and follow some pattern, either illustrated in a fashion journal or copied from some dress already made. When a boughten pattern is used it is only necessary to measure the child around the waist and bust, the length of back, sleeve and skirt, and compare the measure to the pattern. If it is to be enlarged, cut a new pattern, allowing a very little upon each seam. If the pattern is found to be too small, it is best to cut a new pattern, making the changes at centre of front and back, and on under-arm seams, and not changing the round seams of back. When no pattern is at hand, an old lining must be used as a guide. Measure it at bust, waist and length of back, see that the under-arm seam of front is straight, and the width of front at bust and waist equal to one-fourth of the bust measure. *Do not take up any darts.* The centre back seam slants from neck to waist, narrowing one-half an inch at waist. The centre back at waist measures from 2 to $2\frac{1}{2}$ inches, and the under-arm seam slants in from armscye to waist. Below the waist each seam is sloped out to the bottom of the garment. Pleats below the waist in the backs of children's waists always give them a short-waisted look, and are to be avoided. Draped overdresses are not appropriate for girls under 10. The length of the dress skirt must be regulated by fashion. For very young children, yokes and full skirts are simple and easily made. The yoke and sleeves are fitted first, and the skirt seamed, hemmed, and lastly set into the yoke between lining and outside. Buttons and buttonholes finish the opening of yoke.

Kilts for small boys are pleated breadths set into a band without any foundation skirt under them. The pleats are pressed quite hard and taped underneath near the top.

Infants' wardrobes are to be made of the finest materials, beautifully sewed by hand, only the most delicate of lace or embroidery is admissible. Coarse trimmings detract instead of adorn any garment worn by a babe.

Patterns for these garments come in sets, and are to be found at any pattern store.

Children's under waists are cut in four parts: fronts and two halves of back. The neck should be just low enough to be well below the dress neck. The waist should be plain and without sleeves. A two-inch hem or facing finishes the bottom, in which an extra thickness of lining is inserted to better stay the buttons. Sew on four buttons, at waist, front, back and each under-arm seam, to which the skirts and drawers are fastened by buttonholes.

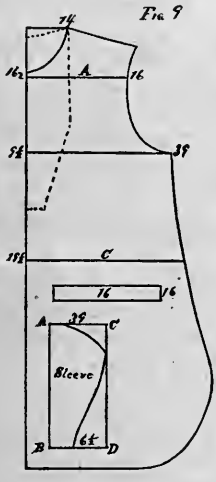
Drawers for girls are always made close, and open on both sides. It is best to make the seat an inch longer than is needed at the time, and a tuck run across, thus allowing for growth. It is better to lengthen the garment at this point than at any other. The band should be of three thicknesses that the buttonholes may not tear out.

In making little garments from the least worn portions of large ones, select the very best for the waist and sleeves as there is much hard wear upon these parts of the dress. Use a firm lining of silesia or drill; cambric is far too unserviceable. Press out all seams and folds before cutting the goods, and so manage, in laying on the lining, as to avoid any bad spots, freshen the garment by the addition of new collars and cuffs of contrasting color or material. A novice should not attempt combining two materials in a suit without strictly adhering to a design, as there is much to be considered in such suits, and any incongruity is very noticeable. Choose simple designs and follow them carefully. Do the work well, and the most unprofessional dressmaker need not be ashamed of her efforts.

PLAIN SHIRT MAKING.

Although gentlemen's shirts are usually purchased ready-made, it is sometimes necessary or expedient to make them at home, especially those made from flannel or coarse materials. The cut shows a shirt drafted by Mrs. Ross' Tailor System, and is drafted from actual measures. Where cut paper patterns are used, the size of the shirt is entirely controlled by the size of the collar worn, and the garment is therefore frequently too large. Measure the pattern from neck to wrist and see that it corresponds with the measure of the form from neck to wrist. It is a great mistake to cut the sleeves too long.

Begin by doubling the cloth lengthwise, and upon it place the pattern, the middle of both front and back to be on the fold of the cloth. Pin the pattern down and cut around it, allowing a narrow seam. Cut the sleeve



long enough to form a facing around the armhole, unless the garment is lined both back and front. If the shirt is open in the back, cut a placket sixteen inches deep on the fold, and sew a lap on the left side, fold a narrow hem on the right-hand side and lap the left side over the right and stay the end firmly. If the shirt is to be open in front, cut an opening on fold ten to twelve inches deep, and in adjusting the bosom see that the middle of bosom is exactly on fold. The bosom is made and sewn to the front before any seams are joined. Sew the shoulder seam, sew the wristbands to the sleeves, join the sleeve to the garment, then seam the sleeve and the shirt body. Cut the neck band and sew to the neck, being careful not to stretch the latter. The band, when done and buttoned, should measure one-half inch less than the collar size.

For a plain shirt it is better to finish the neck with a rolling collar instead of a neck band, for which cut a piece of the shirt goods to fit the neck of the shirt in length, and about six inches wide. Leave the corners

square and join in a seam to the shirt, felling the outside of collar over the seam. These collars are suitable only for shirts open in front, and should not extend over the lap over the opening.

Flannel shirts are made open in front with the bosom sewn on one side and across the bottom, and the other side finished with buttonholes and buttons.

THE SELECTION OF COLOR.

Before American women can dress perfectly, they must have the taste of the French, especially in color. One reason why we see colors illy arranged, is, that the different articles are purchased each for its own imagined virtue, and without any thought as to what is to be worn with it. Women, while shopping, buy what pleases the eye, on the counter, forgetting what they have at home.

That parasol is pretty, but it will kill, by its color, one dress in the buyer's wardrobe, and be unsuitable for the others. Never buy an article unless it is suitable to your age, habit, style, and the rest of your wardrobe. Nothing is more vulgar than to wear costly jewels with a common delaine, or cheap lace with expensive brocades.

What colors, it may be asked, go best together? Green with violet; cold colors with dark crimson or lilac; pale blue with scarlet; pink with black and white; and gray with scarlet or pink. A cold color generally requires a warm tint to give life to it. Gray and pale blue, for instance, do not combine well, both being cold colors. White and black are safe to wear but the latter is not favorable to dark or pale complexions. The selection of colors suitable to the complexion is a matter that is too often neglected.

The most comely woman in the world would never be beautiful in a dark blue hat and a purple dress, or in the dark blue hat, by itself, if she were afflicted with a sallow complexion. Yellow is a very trying color, and can only be worn by the rich toned brunettes, who require bright colors, such as scarlet and orange, to bring out the brilliant tints in their complexions. Black may be worn with any color, though it looks best with the lighter shades of the different colors. Blue is suited to golden or yellow

hair, and to those of fair complexion. Two vividly contrasting colors should not be used in equal quantities upon a dress, as they are both so positive in tone that they divide and distract the attention. The lighter shade should compose the body of the dress, and the darker form the trimmings. Certain colors should never, under any circumstances, be worn together, since they produce positive discord to the eye. Red and yellow, red and blue (except in very deep shades), and scarlet and crimson, should never be united.

Gray is a most beautiful color for old and young—the soft silver gray which is formed of equal parts of black and white, with no touch of mauve in it. It admits of any color in trimming, and throws up the bloom of the skin. On the simple principle of harmony, every dress should be adapted, as perfectly as can be conveniently done, to the coloring, the size, and the shape of the wearer. It is safe to say that such very delicate colors as lavender, dove-color, sea-green, pale blue, etc., require fine materials, as they soon become soiled and faded in common or coarse materials, and much of their beauty is due to the bloom given by silks or other delicate goods.

How often is our attention attracted towards some persons by their appearance, and the harmony of their attire, when nothing is personally known of them.

It is recorded that Napoleon was first attracted towards Josephine by the pleasing effect produced in the contrasting colors of her drapery, and that of a crimson chair upon which she was sitting.

THE CARE OF CLOTHING.

A great secret in making money do its duty, and in tempting it to stretch to its furthest limit, is to keep clothes and all the accessories in order. If you make a new gown for yourself, or have it made at a dress-maker's, you should first try it on, to see that it has the right number of buttons, button-holes, strings and hang-ups; that the skirt hangs evenly all around; that no "sham" is exposed, and that it is complete in every particular. See that all bastings are removed, and that there are no hanging threads.

When all is satisfactory, fold the basque flat and lay on a closet shelf, the trimming bows stuffed out with paper, and the bodice carefully wrapped up and kept free from dust.

Never turn a dress-skirt wrong side out, and either hang it up, or fold it neatly and lay in a long box. Wash goods are better folded, as they are not so apt to become limp or stringy. Care has a great deal to do with preserving the freshness of a dress. If thrown down carelessly when it is taken off, or worn about the house upon each and every occasion, a new garment will very soon look old and unfit to be worn upon the street.

Every particle of dust should be removed from a black silk or poplin every time it is worn, for nothing cuts either out so soon as these often imperceptible little motes, with which the air of a city is filled, where coal is in such universal use.

RENOVATING.

The most carefully kept dress will need some renovating after doing service one year, and if it is only soiled, it can be freshened and cleaned without ripping entirely apart. Remove the breadth to be cleaned, and wash or sponge with a decoction of soap bark or weak ammonia water. If only a spot here and there are cleaned, the grease or soil will frequently spread instead of being removed, and the spot made worse. Always try a small piece of the goods first to be sure it will bear cleaning with any liquid, if it will not, try cleaning with gasoline or benzine. If the dress is to be ripped apart and entirely remodeled, all seams must be ripped, linings removed, and all threads picked out. Brush off all loose dust, and after cleaning, press all pieces with a hot flat-iron upon the wrong side. See that the ironing sheet is perfectly smooth, as any wrinkles will show upon the goods.

Cashmere and some other soft, all-wool goods are not injured by washing, but no soap should be used during the process, as it gives the cloth a shiny look when pressed. Black silks are stiffened and improved by sponging in cold coffee on the wrong side. Black lawn

dresses can be freshened without ripping apart, by sponging lightly with bluing water, and pressing upon the wrong side when just a little damp.

In remodeling, the object is to give to the garment the appearance of a new one, and any dingy or worn spots should be cut away in making the changes. If it is necessary to purchase some new goods to combine with the old, it should be arranged where it will receive the most wear, as in the waist and sleeves. A new waist and drapery with a made-over skirt will do excellent service. If the new goods *must* go into the skirt, try to cut the sleeves out of the best of the old material.

To raise the pile on velvet, place a thick wet cloth over a hot flatiron (holding the iron face up) and over this place a dry cloth; an assistant should hold the velvet NAP UP, over the iron, and raise the pile with a very fine brush, passing the velvet slowly over the iron until it is nicely freshened. Crapes may be treated in a like manner with good results.

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